

For the tenth issue of *cléo*, we're marking this milestone by thinking about leaps of faith, great failures and huge gains. We're talking about what motivates us to take a chance on potentially losing it all in order to reap future rewards, or perhaps just a fleeting moment of pleasure or glory. Then there's the fact that risk isn't always a choice, as certain communities face danger daily based on racial, gender and economic inequality; what does risk look (and feel) like when it's beyond our control?

Topics and films to consider:

- Sex and risk: are sensuality and consequence intertwined? Does danger drive us or is it used to control us? Films to consider: *Fifty Shades of Grey* (2015), *Kids* (1995), *Secretary* (2002), *Crash* (1996), *The Bitter Tears of Petra von Kant* (1972), *Salò, or the 120 Days of Sodom* (1975), *In the Realm of the Senses* (1976), *Belle de Jour* (1967), *Nymphomaniac* (2014)
- Marginalization and risk: from Black Lives Matter, to the ongoing refugee crisis, to aggressions and silencing of trans folks, many communities face risk on a daily basis. How are (or aren't) these stories depicted on screen? What does risk look like when it's not a choice? *God Grew Tired of Us* (2006), *Selma* (2014), *Fruitvale Station* (2013), *Rabbit-Proof Fence* (2002), *Ma vie en rose* (1997), *Boys Don't Cry* (1999), *Tomboy* (2011), *Paper Dolls* (2006), *Tangerine* (2015), *Parisienne (Peur de rien)* (2015), *Brooklyn* (2015), *Black Girl* (1966), *Dheepan* (2015), *...And the Pursuit of Happiness* (1986)
- Sport: women in sport are often overlooked and under-celebrated. How does cinema celebrate women taking risks in arenas, on the field, and in the gym? And are the terms of victory different? *Love and Basketball* (2000), *A League of Their Own* (1992), *Bend it Like Beckham* (2002), *Million Dollar Baby* (2004), *Whip It* (2009), *Offside* (2006), *The Boxing Girls of Kabul* (2012), *GLOW: The Story of the Gorgeous Ladies of Wrestling* (2013), *Pat and Mike* (1952)
- Romance: it's better to have loved and lost than never loved at all, right? *Titanic* (1997), *In The Mood for Love* (2000), *Mulholland Drive* (2001), *Brokeback Mountain* (2005), *Carol* (2015), *Ali: Fear Eats the Soul* (1974), *Splendor in the Grass* (1961), *Quartet* (1981), *The Remains of the Day* (1993)
- Women in war: how are women's lives depicted in conflict? What women are working in war zones, past and present, to bring stories of conflicts to the mainstream? The films of Mai Masri, *GI Jane* (1997), *War Witch* (2012), *The Invisible War* (2012), *Zero Motivation* (2014), *M*A*S*H* (1970), *Private Benjamin* (1980)
- Money and risk: What happens when women "risk it" in the workplace? *Working Girl* (1988), *The Devil Wears Prada* (2006), *Baby Boom* (1987), *His Girl Friday* (1940), *Norma Rae* (1979), *Adam's Rib* (1949), *Broadcast News* (1987)

Send us your pitch of roughly 300 words. Please also include three writing samples. The deadline for submissions is December 17, 2015. We will be in touch regarding accepted pitches. Articles should be between 1500–2000 words. Submissions and general inquiries: cleofilmjournal@gmail.com